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# ON BLOOMING MEADOWS.

## CONCERT WALTZ.

Moderato. ♩ 92.

Julia Rive King.

The musical score is written for piano and bass. It features a variety of musical techniques including chords, arpeggios, and fingerings. Pedal markings (Ped.) are used to indicate when to press the sustain pedal. Dynamic markings such as *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), *p* (piano), and *cres.* (crescendo) are used to guide the performer's volume. The score is divided into six systems, each with a piano and bass staff. The piece concludes with a final cadence and a 'Ped.' marking.

The P. signifies Ped.

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4 Waltz.  $\text{♩} = 80$ .

*p dolce.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres. cen. do. f.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f.*

Ped. \* N.B. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres. f.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Con brio.

*sf. p. sf. r. h. sf. p. sf.*


Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sf. p. f sf. cres. sf.*

Ped. \* Ped. \* Ped. \* Ped. \*

N.B. The small notes are ad lib.

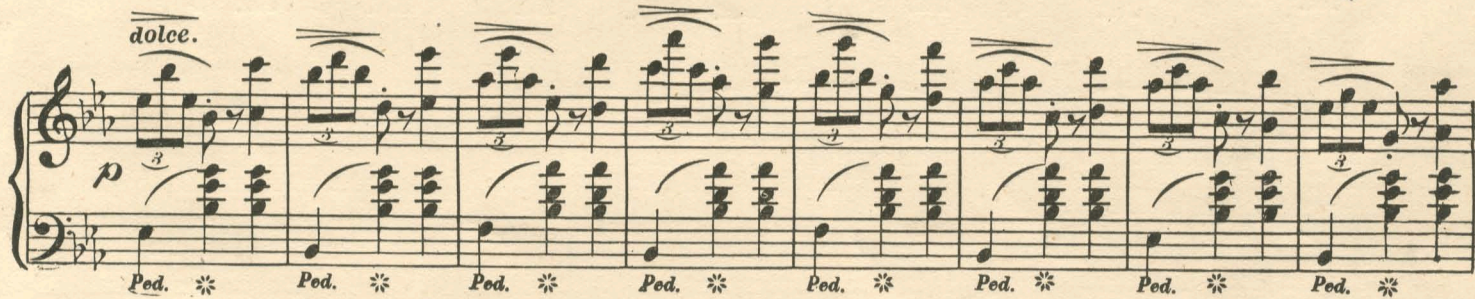




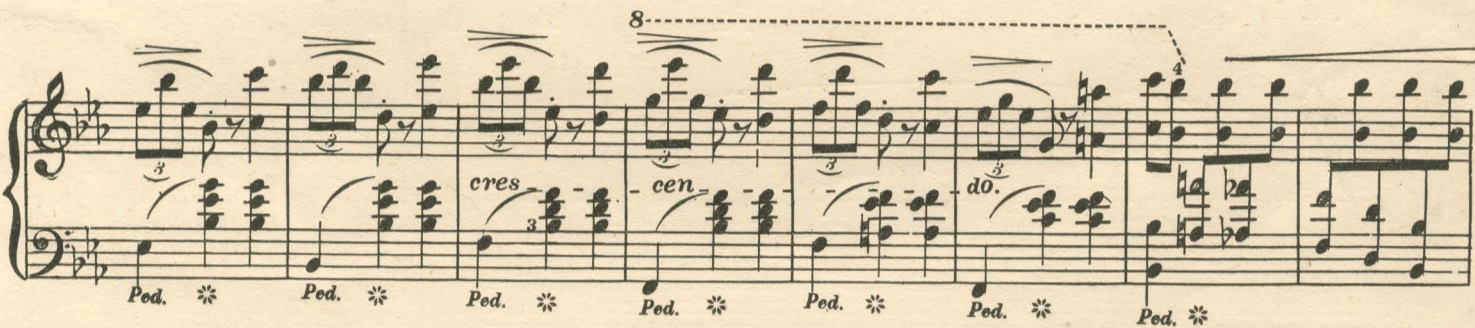
First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *sf* (sforzando) and *p* (piano), and articulation like *r. h.* (ritardando). Pedal points are indicated by "Ped." with asterisks and numbers (3, 3, 3, 3, 3, 3) below the bass line.



Second system of musical notation, continuing the piece. It includes dynamic markings like *sf* and *f*, and a crescendo marking (*cres.*). Pedal points are marked with "Ped." and asterisks, with numbers (3, 3, 3, 3, 3, 3, 4) indicating the duration of the pedal.



Third system of musical notation, marked *dolce.* (dolce). The music is characterized by a steady, flowing melody in the treble and a supporting bass line. Pedal points are indicated by "Ped." and asterisks throughout the system.



Fourth system of musical notation, featuring a crescendo marking (*cres.*) and a section marked *do.* (dolce). The music includes a sequence of notes marked with a bracket and the number 8. Pedal points are marked with "Ped." and asterisks.



Fifth system of musical notation, marked *f* (forte). The music features a strong, rhythmic melody in the treble and a supporting bass line. Pedal points are indicated by "Ped." and asterisks throughout the system.



Sixth system of musical notation, featuring a crescendo marking (*cres.*) and a section marked *sf* (sforzando). The music includes a sequence of notes marked with a bracket and the number 8. Pedal points are marked with "Ped." and asterisks.



First system of piano music. The right hand features a melodic line with various ornaments and fingerings (e.g., 3 5, 4 2 1 4, 1 5 2 1 3 1, 3 2 4 3 1 3, 4 1, 4 3 1, 4 2, 4 3). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) and asterisks (\*) are present below the staff.

Second system of piano music. The right hand continues the melodic development with ornaments and fingerings (e.g., 3, 4 1 4, 1 5 2 4 3 1, 3 2 4 3 1 3, 5 1, 4 3, 4 5, 2 3, 1). The left hand accompaniment remains. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *f*, *cres-*, *cen-*, *-do*, *f*, and *p*.

Third system of piano music. The right hand continues with ornaments and fingerings (e.g., 3, 4 1 4, 1 5 2 4 3 1, 3 2 4 3 1 3, 4 1, 4 1, 4 2, 4 3). The left hand accompaniment remains. Pedal markings (Ped.) and asterisks (\*) are present.

Fourth system of piano music. The right hand continues with ornaments and fingerings (e.g., 3, 4 2 1 4, 1 5 2 1 4 3, 2 1 2 1 2 3, 4 3 2, 4 3 2). The left hand accompaniment remains. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *f*, *ff*, *f*, and *p*.

## Cantabile.

Fifth system of piano music, marked *Cantabile*. The right hand features a slower, more lyrical melody with ornaments and fingerings (e.g., 4 3 2, 4 3 2, 4 3 2). The left hand accompaniment remains. Pedal markings (Ped.) and asterisks (\*) are present. Dynamics include *p*.

Sixth system of piano music. The right hand continues the *Cantabile* melody with ornaments and fingerings (e.g., 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2). The left hand accompaniment remains. Pedal markings (Ped.) and asterisks (\*) are present.



First system of a musical score. The right hand features a melodic line with slurs and fingerings (4, 3, 1). The left hand plays chords with triplets. Pedal points are indicated below the bass staff. A measure rest is marked with an asterisk.

Second system of the musical score. The right hand continues the melodic line. The left hand has chords with triplets. The word "cres" is written above the left hand. Pedal points are indicated below the bass staff. A measure rest is marked with an asterisk.

Third system of the musical score. It begins with the instruction "Con bravoura." and "ossta." above the right hand. The right hand has a melodic line with slurs and fingerings (4, 1, 2, 3, 1). The left hand has chords with slurs and fingerings (7). Pedal points are indicated below the bass staff. A measure rest is marked with an asterisk.

Fourth system of the musical score. The right hand has a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand has chords with slurs and fingerings (7). Pedal points are indicated below the bass staff. A measure rest is marked with an asterisk.



This page of musical notation is divided into three systems, each consisting of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is B-flat major, and the time signature is 4/4.

**System 1:** The vocal line begins with a fortissimo (*ff*) chord and a melodic phrase. The piano accompaniment features a series of chords and arpeggios, with a crescendo leading to a fortissimo (*ff*) section. Pedal points are marked with "Ped." and asterisks.

**System 2:** The vocal line continues with a melodic phrase, and the piano accompaniment features a series of chords and arpeggios. The tempo is marked *cresc. do* (crescendo). The system concludes with first and second endings, marked "1." and "2.".

**System 3:** The vocal line features a melodic phrase, and the piano accompaniment features a series of chords and arpeggios. The tempo is marked *cantabile*. The system concludes with first and second endings, marked "1." and "2.".

The notation includes various dynamic markings: *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *p* (piano). Pedal points are indicated by "Ped." and asterisks. The piece concludes with first and second endings, marked "1." and "2.".



9

*p*

Ped. Ped. Ped. \*

Ped. Ped. Ped. \*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



## Finale.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*, *p*, *sf*. Pedal marks: *Ped.* with asterisk.

Second system of musical notation. Treble and bass staves. Dynamics: *sf*, *sf*, *p*, *sf*. Pedal marks: *Ped.* with asterisk.

Third system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*, *p dolce.*. Pedal marks: *Ped.*

Fourth system of musical notation. Treble and bass staves. Pedal marks: *Ped.* with asterisk.

## Pomposo.

Fifth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *- cen - do*, *f*, *ff*. Pedal marks: *Ped.* with asterisk.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cres.*. Pedal marks: *Ped.*



First system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Dynamics include *p* and *f*.

Second system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Dynamics include *cres.*, *cen-*, *-do*, and *f*.

Third system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Dynamics include *sf*, *p*, and *f*. Fingerings 1 2 4 and 3 2 1 are indicated.

Fourth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Dynamics include *sf*, *p*, *f*, and *sf*. Fingerings 1 2 4 3 and 3 2 1 are indicated.

Fifth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Dynamics include *sf*, *p*, and *f*. Fingerings 1 2 4 3 and 3 2 1 are indicated.

Sixth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped.' below the bass staff. Dynamics include *sf*, *cres.*, and *f*. Fingerings 3 2 1 and 4 3 2 1 are indicated.



First system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *p dolce*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk.

Second system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *cres* and *cen*. Below the staff, there are seven pedal markings: *Ped.* followed by an asterisk. A dashed line with the number 8 is above the staff.

Third system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *f*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk.

Fourth system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. The tempo/mood is marked *cres* and *Animato.*. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk. A dashed line with the number 8 is above the staff.

Fifth system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Below the staff, there are eight pedal markings: *Ped.* followed by an asterisk.

To abbreviate go from  $\Phi$  to  $\mathcal{S}$ , page 13.



8. *cres.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8. *Con bravoura.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*f* *molto* *cres.* *- cen - do.* *ff* *sf* *sf*

Ped. \*



# CHOICE NEW PIANO SOLOS.

4

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

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Very bright and melodious. Splendid work in phrasing. Will repay study. Popular with pupils.
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- 2 No. 12—Evening Calm—Reverie [R. E.]..... 20  
A beautiful, refined and melodious reverie; abounds in fine rich harmony. Good practice for bright pupils. Very suitable for the organ.
- 2 No. 13—Laughing Rillet [R. E.]..... 20  
Very characteristic. Good work for both hands. Fine study and teaching piece.
- 2 No. 14—Trembling Leaves [R. E.]..... 20  
Characteristic study. Fine running and arpeggio work in the right hand; syncopated accompaniment in the left. Admirable study.
- 2 No. 15—Cuckoo is Here—Scherzo [R. E.]..... 20  
Very bright and cheerful. A beautiful picture of country life. The cuckoo is heard throughout the piece. Splendid study. Great favorite with pupils.
- 2 No. 16—Song of the Shepherd [R. E.]..... 20  
A beautiful, pastoral movement; very melodious. Good study in style and expression; suitable for the organ. Commendable teaching piece.
- 2 No. 17—Falling Leaves [R. E.]..... 20  
Splendid study for staccato work, with alternating of hands. Good teaching piece.
- 2 No. 18—Gentle Zephyr [R. E.]..... 20  
Fine study for runs; very melodious and graceful. Good teaching piece.
- 2 No. 19—Prattler, The [R. E.]..... 20  
Charming and characteristic study. Excellent for technical development. Very graceful. Favorite of pupils.
- 2 No. 20—Listen to Me [R. E.]..... 20  
In barcarolle style. Charming piece. Fine study in expression. Good teaching number.
- 2 No. 21—Merry Gondolier, The—Barcarolle, [R. E.]..... 25  
A captivating barcarolle; very melodious and fascinating. Develops style and expression. Good teaching number.
- 2 No. 22—Will o' the Wisp [R. E.]..... 20  
One of the best studies written for running work, alternating in both hands. Very melodious and effective. Commendable teaching number.
- 2 No. 23—Lily of the Valley—Mazurka [R. E.]..... 25  
One of the brightest and most effective little tone pieces. Good recreation and study in style.
- 2 No. 24—To the Circus—Galop [R. E.]..... 25  
A bright, brilliant, melodious galop. Unusually effective. Magnificent study for style and phrasing. Splendid teaching piece. Unusually popular with pupils.
- Ahalt, J. P.**
- 3 Memory's Dream—Caprice..... 60  
Interesting, recreative piece. Companion to De Colas' Chant du Berger. Has three distinct movements—reverie, march and waltz. Good teaching piece. Great favorite with pupils.
- Alfonso, Joseph.**
- 3 Celestial Chimes..... 50  
Very pleasing, well-written piece on the style of "Silvery Waves." Good style and finger practice.

## Anschütz, Otto.

- 3 Belle Minnie—Caprice..... 60  
Charming, melodious gavotte. One of Gilmore's great hits. Good teaching piece. Favorite with pupils.
- 3 Little Flatterer Polka..... 60  
Vivacious and fascinating. Popular with teachers. Fine teaching piece. Great favorite with pupils.
- 2 My Regiment March..... 35  
Bright, brilliant, dashing and effective. Takes at once. Good teaching piece. Great favorite with pupils.
- 3 Our Boys—Fanfare Militaire..... 60  
An irresistible and fascinating piece. Breathes the very spirit of the soldiers' fearless march. Captivates at once. Splendid exhibition and teaching piece. Immensely popular with students.
- 2 Sweet Sixteen—Polka Caprice..... 60  
Unusually interesting salon composition. Melodious, refined and brilliant. Good teaching piece.

## Armand, Jules.

- 2 I'll Ask My Ma—Schottische..... 35  
Charming schottische, softens the most obdurate ma.
- 3 Prisoner's Joy—Caprice..... 60  
A bright, captivating piece. Very pleasing and effective. Suitable teaching piece.

## Armstrong, Wm. D.

- 4 In the Forest (Clavierstück)..... 35  
Elegant and musically work. Good study for style and the artistic use of the pedal. Pianists' favorite.
- 3 Jota, La—Spanish Dance..... 35  
Elegant, original and captivating piece. Favorite with musicians. Good teaching piece.
- 3 Hunting Song (Jagdlied)..... 30  
A beautiful, well-written composition that may be classed with the best. Popular with pianists, and desirable teaching piece.
- 3 Gavotte, op. 2..... 35  
A splendid, masterly work; favorite of good musicians. Good teaching piece for bright pupils.

## Asmuth, H. A.

- 4 Fluttering Butterflies—Caprice..... 60  
A pleasing composition. Good practice for style.

## Bachman, G.

- 2 Rosette Waltz [R. E.]..... 35  
Charming and stylish waltz. Popular with pupils. Good study and teaching piece.

## Becker, Emile A.

- 4 Heavenly Voices—Nocturne..... 60  
An admirable composition; refined and poetic; popular with musicians. Good teaching piece.

## Beckmann, August J.

- 3 Ideals—Waltz..... 35  
Unusually pretty waltz. Will interest the dullest pupils. Great favorite. (Suitable for dancing).

## Beethoven, Ludwig Van.

- 4 Deutscher Tanz (German Dance)—frei bearbeitet von Isador Seiss [R. E.]..... 40  
A magnificent and taking piece. This is one of the famous dances written by Beethoven for the village musicians, at their special request for something they could play. It has here been transcribed for piano in a masterly manner by the famous Seiss. Played by the leading pianists.

## Blumenschein, W. L.

- 3 Duftende Veilchen (Fragrant Violets)..... 35  
Charming piece for recreation. Good study for style. Splendid teaching piece.
- 2 Süßes Erwarten (Sweet Expectation)..... 35  
Most fascinating. Splendid recreative and teaching piece. Very popular with pupils.

## Bockbinder, M.

- 3 Souvenir Du Coeur—Valse, op. 23..... 1 00  
Very melodious and pleasing. Good study in style and expression. Excellent teaching piece.

## Boone, John W.

- 4 Deux Caprices des Concert, sur themes Negres..... 1 00  
Caprice No. I..... 1 00  
Caprice No. II..... 1 00  
Two of the most sparkling and refined caprices written. Splendid exhibition pieces—private or public. Played with immense effect by Mr. Boone in his concerts. Excellent teaching pieces. Unusually popular with pupils.

## Bradshaw, B.

- 2 Occidental Polka..... 35  
Bright and cheerful; suitable for dancing.

## Brandeis, Frederick.

- 5 Gavotte, in A minor [R. E.]..... 75  
As performed by Julie Rive-King at her concerts. The best composition of this distinguished author; great favorite of pianists. Teaching piece of a high order. Splendid study for style.

## Colby, L.

- 2 Editha's Waltz..... 40  
Melodious, and good recreative and teaching piece.

## Coley, J. T.

- 3 Alpha Tau Omega—Polka Elegante..... 35  
Bright and sparkling. Well played, very effective.
- 4 Marche des Adelpheennes..... 75  
Nothing more dashing; captivates at once. Great favorite with students. Affords general practice. Splendid teaching piece.

## Dinkgreve, Leon.

- 3 Polo Galop..... 60  
A dashing, brilliant and effective galop; great favorite with pupils. Study in staccato and light octave work.
- 3 Sunbeams Waltz..... 50  
Melodious and cheerful. Interesting teaching piece.

## Dryer, Charles.

- 3 Skylark Polka..... 50  
Unusually bright, sparkling piece. Fine grace note practice and general technical development. Fine teaching piece. Very popular with pupils.

## Drysdale, E. M.

- 3 Love's Token—Caprice..... 60  
This fascinating piece presents a march and waltz. It is one of the best salon compositions known. Popular with pupils and teachers. Splendid teaching piece.

## Floersheim, Otto.

- 4 Fina—Romanza..... 40  
Very poetical composition of a high order. Abounds in rich and wonderful harmony. Worthy of the pen of Schumann. Great favorite with good pianists.
- 4 Phantasiestück—Elegy..... 40  
A magnificent composition; highly poetic and romantic. Study of a high order.

## Floss, Joseph.

- 2 Affection Polka..... 55  
A catchy polka and good teaching piece.
- 2 Mayflower—Valse Reverie..... 35  
A graceful tone picture. Affords study for style, introducing pretty runs, grace note work, etc. General favorite.
- 2 Wandering Minstrels—Medley..... 50  
Introducing Serenade from "Don Pasquale," "Buy a Broom," "When the Swallows Homeward Fly" and "Lauterbach Waltz." This is one of the best medleys. Much admired by pupils. Offers variety of good teaching work.

## Foulon, I. D.

- 3 Champions' March..... 35  
Good, effective march. Splendid recreation work and teaching piece.

## Friedmann, Jacob.

- 3 Seasons, The—Waltz..... 40  
Taking, melodious waltz. Good recreative work.

## Gimbel, Charles.

- 4 Electric Spark—Polka de Salon..... 60  
Bright polka. Excellent recreative piece.
- 4 Sylphide, La—Mazurka Caprice..... 75  
Companion piece to Wollenhaupt's popular "Whispering Winds." Very graceful and elegant. Effective parlor or concert number. Excellent teaching piece. Immensely popular with pupils.

## Grass G. B.

- 4 Angry Words—Concert Paraphrase..... 1 00  
An excellent teaching piece, introducing splendid arpeggio an octave work for study. The best setting of this favorite ballad.

## Grieg, Edvard.

- 3 Norwegian Dance, in A major [R. E.]..... 35  
Most captivating; very melodious and effective. Splendid study for the development of technique, light staccato work, and elegance of style. Great favorite with pupils. Should be practiced by every ambitious pupil. Good teaching piece.
- 4 Suite Norse, No. 1 [R. E.]..... 60
- 4 Suite Norse, No. 2 [R. E.]..... 75  
Two works representing Grieg's most original thoughts. No student should be without these works. Great study for style. Great favorites with pianists.

## Greene, W. H.

- 4 Dreamland—Mazurka..... 60  
A dreamy, well written composition; very effective. Admirable teaching piece.
- 4 Longing—Reverie..... 75  
Fine salon composition; very graceful and effective. Good teaching piece.
- 2 Mardi-Gras Quickstep..... 50  
Charming quickstep; full of dash and life; well varied. Favorite with pupils. Good teaching piece.
- 4 Polka Militaire..... 75  
Bright, pleasing polka. Good for study and general technique. General favorite.
- 5 St. Louis National Guard—March..... 50  
An unusually dashing and bright march. Very effective. Offers splendid wrist and octave practice. Will repay study. Universal favorite.
- 3 Schottische Militaire..... 60  
Very bright and melodious. Splendid practice for light staccato.
- 4 Silver Poplar—Waltz..... 75  
Most charming, effective waltz. Splendid teaching piece. Very popular with pupils.

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# CHOICE PIANO DUETS.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

## Andres, Henry G.

- 5 Suite de Laendlers..... 2 00  
A suite of a remarkably high order. Is imbued with a flow of melody found only in Schubert's works. Very popular with fine musicians.

## Anschütz, Otto.

- 3 My Regiment March..... 75  
A magnificent march. Bright and captivating. Takes at the first note. Great exhibition and concert number. Immensely popular with pupils.  
4 Our Boys (Unsere Jungen) — Fanfare Militaire..... 1 00  
One of the most ideal marches written. Overflowing with life and animation. Would send the most listless boy into an enthusiastic march. Just the thing to start off a programme and set an audience into good humor. Wonderfully effective. Immensely popular with pupils.

## Armstrong, W. D.

- 4 Fair Poland—Polonaise..... 1 00  
An unusual characteristic work. Very musicianly. Immensely popular with pupils.

## Chopin, Friedrich.

- 4 Scotch Dance (Ecossaise)..... 1 00  
One of the brightest creations of this immortal tone poet. Piano literature affords nothing more exquisitely dainty and captivating. Special favorite of pianists and musicians.

## Coley, J. T.

- 4 March des Adelphiennes..... 1 25  
A wonderful and spirited quickstep. Nothing to be had more brilliant and effective. Very melodious and a great concert piece. Pupils' delight.

## Conrath, Louis.

- 4 Cinderella—Impromptu Walzer..... 1 00  
Very brilliant and effective.  
3 Mazurka..... 1 00  
Very dainty and elegant composition. Popular with pianists and pupils.  
4 Tarantella..... 1 25  
A wonderful tarantella. Immensely brilliant. A great concert number.  
3 Valse Mignonne—Valse Brillante..... 1 00  
One of the most melodic and fascinating waltzes extant. Great favorite of musicians. Splendid teaching piece.

## Dinkgreve, Leon.

- 3 Polo Galop..... 1 00  
An unusually dashy and taking piece. Replete with novel effects. Splendid practice in time. An exceedingly grateful exhibition piece. Pupils' favorite.

## Dreyer, Charles.

- 3 Skylark Polka..... 1 00  
An elegant, bright, sparkling and captivating duet. Justly shares the popularity of "Philomel Polka." Immensely effective and popular with pupils.

## Epstein, Marcus I.

- 5 Operatic Fantasia—Grand Potpourri No. 1..... 2 50  
Introducing themes from Bellini's "Norma" and "Sonnambula;" Offenbach's "Barbe Bleue;" Flotow's "Stradella;" Wagner's "Tannhäuser March;" Suppe's "Banditenstreich," and Boscowitz's "Torchlight March."  
One of the most popular concert numbers of the celebrated Epstein Brothers, rivaling in popularity their well known "International Fantasia." Nothing more effective for concert.  
5 International Fantasia—Grand Potpourri, No. 2..... 2 50  
Introducing Miserere from Verdi's "Il Trovatore;" Valse from Gounoud's "Faust;" Airs from Offenbach's "Grande Duchesse;" Airs from Suppe's "Pique Dame;" "Star Spangled Banner;" "God Save the Queen;" and "Yankee Doodle" with variations.  
The greatest potpourri extant. A wonderful musical kaleidoscope. Abounds in marvelous and novel effects. Unequaled as an exhibition piece. Always takes an audience by storm. Immensely popular with pupils.

## Epstein, A. I.

- 4 Harmonie—Fest-Polonaise..... 75  
A magnificent work. Unusually interesting. Very brilliant and effective. Admirable practice. Great favorite with teachers and pupils.

## Floersheim, Otto.

- 4 Wedding March..... 1 00  
A most original and scholarly work by one of America's foremost writers. Replete with rich, voluptuous harmony. Holds a pre-eminent place in modern piano literature. Splendid practice and popular with musicians.

## Goldbeck, Robert.

- 1 Marche des Jeunes Dames..... 1 00  
The best duet of this popular writer. Very brilliant. Splendid concert number. Great favorite with pupils.

## Greene, W. H.

- 3 Schottische Militaire..... 75  
A dignified, martial schottische. Very interesting and melodious. Good practice in time.  
St. Louis National Guard Quickstep..... 75  
Splendid quickstep. Exceedingly lively and bright. Admirable practice.

## Hickock, J. T.

- 3 Zeta Phi March..... 60  
A magnificent arrangement of this very popular march—adding new charms to those of the solo. Great favorite with pupils.

## Ilgenfritz, B. McN.

- 3 Mozelle, La—Valse Brillante..... 1 25  
A great waltz. Unusually melodious and refined. Very brilliant and effective. Admirable concert piece. Universal favorite with pupils.

## Jones, Paul.

- 3 Our Girls..... 75  
3 Our Banner..... 75  
Two soul-stirring marches. Fine practice in time. Very effective and popular with pupils.

## Kieselhorst, J. A.

- 2 Adele—Impromptu a la Valse..... 60  
Very melodious, brilliant and effective. An unusual effective piece of grade 2. Very popular with pupils.  
3 Love's Whisperings—Valse Caprice..... 1 00  
Without doubt one of the most charming and fascinating of waltzes. Interesting throughout. Extraordinarily effective. Fine exhibition and concert number. Special favorite with pupils.

## Melnotte, Claude.

- 4 Banjo—Burlesque Ethiopian..... 1 00  
Unusually effective. A favorite exhibition number. Magnificent practice in time.  
5 Butterfly—Caprice Galop..... 1 25  
Unusually brilliant. Splendid concert piece.  
5 Caliph of Bagdad (Boieldieu)—Overture—Grande Paraphrase de Concert..... 1 75  
A wonderful setting for the piano of this great overture. The brilliancy and effect produced will be a revelation to teachers. Admirable exhibition number.  
4 Carnival of Venice—Extravaganza..... 1 25  
An unusually effective concert and exhibition piece. Abounds in novel piano effects.  
3 Concert Polka (Bilse)..... 75  
Unusually bright and fascinating. Good exhibition number. Splendid practice for time.  
5 Fra Diavolo (Auber)—Overture—Grande Paraphrase de Concert..... 1 50  
The most brilliant setting of this famous overture. Immensely effective. Admirable exhibition piece.  
5 Il Trovatore (Verdi)—Grand Fantasia..... 1 50  
A wonderful fantasia. The most popular fantasia before the public. Great exhibition piece. See solo.  
4 Lauterbach Waltz—Variations (Lutz)..... 1 00  
Unusually catchy and fascinating. Very effective and brilliant. Splendid practice.

## Masaniello (Auber)—Overture, Grande

- Paraphrase de Concert..... 2 00  
The most effective arrangement of this great and favorite overture. Wonderful concert number. Popular with pupils.

## Merry Wives of Windsor (Nicolai)—Overture, Grande Paraphrase de Concert..... 2 00

- A wonderful setting of this very popular overture. Those who have not heard this arrangement have not heard the overture at its best. A magnificent concert number.

## Poet and Peasant (Suppe)—Overture, Grande Paraphrase de Concert..... 1 75

- A masterly arrangement of this universally popular overture. The piano effect of this duet almost equals that of the orchestra. A great concert piece.

## Puck—Marche Grotesque..... 1 25

- An unusually bright, brilliant and effective work. Immensely popular with pianists.

## Stradella (Flotow)—Overture, Grand Paraphrase de Concert..... 1 50

- Great transcription of this ever-popular overture. The fact that this duet was a special favorite and programme number of Nicholas and Anton Rubinstein proves what a treat it will afford those who use it. Great concert piece.

## Trovatore, Il (see Il Trovatore above), (Verdi)—Grand Fantasia..... 1 50

- 4 Trust in God—Religious Meditation..... 1 00  
Refined, poetic work. Unusually popular with pianists. Admirable study in time. Unequaled for expression and style.

## Unter Donner und Blitz (Under Thunder and Lightning), (Strauss)—Polka Schnell..... 75

- A grand arrangement of Strauss' most famous galop. This piece shares in the popularity of his well-known, "Blue Danube" waltzes.  
4 Veni, Vidi, Vici—Galop..... 1 00  
Like its title it sways every thing before it. Exceedingly effective. Fine exhibition piece.  
5 Zampa (Herold)—Overture, Grande Paraphrase de Concert..... 1 50  
A wonderful concert number. Replete with marvelous piano effects. Universally popular with the best pianists. Special favorite of pupils.

## William Tell (Rossini)—Overture, Grande Paraphrase de Concert..... 2 50

- A great concert number. A wonderful four-hand arrangement. The only one in which the sublime and beautiful flute solo is given in connection with the oboe solo in the "Andante," a feature that makes the edition truly invaluable, and one that drew from Rossini, on hearing it performed by Melnotte and Gottschalk, the exclamation that such effects well nigh rendered the orchestra unnecessary.

## Paul, Jean.

- 3 Bohemian Girl (Balfe)—Fantasia..... 1 00  
Very taking and effective. Fine exhibition number and splendid practice.  
4 Daisies on the Meadows—Waltz..... 1 00  
Very brilliant, melodious and captivating. Fine practice.  
3 Evening Chimes..... 1 00  
Refined and melodious composition. Popular with pupils. Good study.  
4 Farfadet—Scherzo—Galop (Grieg)..... 1 00  
A great galop. Full of life and dash. Excellent exhibition piece. Great favorite of musicians.  
3 Fatiniza (Suppe)—Fantasia..... 1 00  
Magnificent fantasia. Unusually effective. Admirable exhibition number.  
4 First Smile—Waltz..... 1 00  
A brilliant, melodious and stylish number. Offers novel piano effects.  
4 Flirt, The—Impromptu a la Polka..... 1 00  
A very charming and fascinating polka. Effective, and a splendid study in time.  
3 Il Trovatore (Verdi)—Fantasia..... 1 00  
An unusually refined and brilliant work. Very effective. Splendid concert number. Immensely popular with pupils.  
3 Jolly Blacksmiths Caprice..... 1 00  
The most popular duet ever published, reaching an annual sale of 20,000 copies. Provokes the greatest enthusiasm from beginning to end, leaving the impression as if it were immensely difficult, though in reality of only the third grade. It has an anvil chorus with words to be sung *ad libitum*—which gives it an additional interest. Nothing surpasses it as an exhibition or concert number. Pupils' favorite.  
4 La Sonnambula (Bellini)—Fantasia..... 1 00  
A wonderful fantasia. Fine exhibition and concert number. Great favorite of pupils.  
4 Maiden's Prayer—Grand Concert Variations..... 1 00  
A magnificent fantasia. One of the most popular of duets. Very brilliant and effective.  
3 Norma (Bellini)—Fantasia..... 1 00  
A great fantasia. Magnificent practice. Great exhibition piece. Popular with pupils.  
3 Pinafore (Sullivan)—Fantasia..... 1 00  
A beautiful fantasia. Very brilliant and effective. Grand exhibition number. Splendid practice.  
4 Shooting Meteor—Galop Brillant..... 1 00  
A galop of great power. Does justice to its title. Immensely effective. Great favorite of musicians. Fine concert piece.  
3 Trovatore, Il (see Il Trovatore above)..... 1 00

## Rivé-King, Julia.

- 3 March of the Goblins..... 1 00  
A magnificent and original work. Not unlike a scherzo. Abounds in novel effects. Very interesting to musicians. Good practice.  
4 On Blooming Meadows—Concert Waltz..... 1 50  
Written expressly for, and played by, Theodore Thomas' Grand Orchestra at his Concerts.  
Wonderfully effective. This arrangement gives all the effects contained in the orchestral score. A magnificent concert number. Sounds like a piece of twice the difficulty. Very popular with pupils.  
4 Pensées Dansantes (Thoughts of the Dance)—Valse Caprice..... 1 50  
An unusually brilliant setting of this popular solo. Fine concert piece.  
4 Polonaise Héroïque—Morceau de Concert..... 1 25  
Composed for and dedicated to Franz Liszt.  
This arrangement received the special endorsement of the great Franz Liszt, who pronounced it a work of extraordinary power. Great favorite of musicians. Magnificent concert number.

## Schleiffarth, George.

- 3 Careless Elegance—Quickstep..... 75  
Very bright and sparkling. Effective exhibition number. One of the most captivating and interesting duets written. Immensely popular with pupils.

## Schotte, Armin.

- 4 En Avant—Marche Militaire..... 1 00  
A charming and scholarly work. Great favorite with musicians. Splendid practice.  
5 Pegasus—Grand Galop..... 1 50  
A great work. Piano literature boasts of no finer duet. Immensely effective. The special delight of pianists and musicians. A number that will add lustre to the most elaborate programme.

## Sisson, C. T.

- 2 May Galop, op. 66..... 60  
An unusually bright little galop. Splendid practice. Great favorite with pupils.  
3 Tourist's March..... 1 00  
A march of extraordinary power. Unexcelled in dash and brilliancy. Great exhibition number. Very popular with pupils.  
2 Waco Waltz..... 40  
A charming gem and universally popular with pupils.

## Snow, S. P.

- 4 Flash and Crash—Galop de Concert..... 1 25  
A wonderful galop. Exceedingly effective. Great exhibition and concert number. Pupils' delight.

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**XAVIER SCHARWENKA**, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL, November 29, 1893.  
Most Honored Sir:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and success.  
With the highest esteem,  
**XAVIER SCHARWENKA.**

**CONSTANTINE STERNBERG**, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1893.  
DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.  
Wishing you all success, I am, very truly yours,  
**CONSTANTINE STERNBERG.**

**EMIL LIEBLING**, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo. December 14, 1893.  
MY DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.  
In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable in the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.  
I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the *only work* on the subject which, in my opinion, merits serious attention.  
Sincerely yours,  
**EMIL LIEBLING.**

**I. D. FOULON**, the renowned Musical Critic.

December 15, 1893.  
MY DEAR MR. KUNKEL:—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.  
As ever, your friend,  
**I. D. FOULON.**

**J. H. HAHN**, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1893.  
MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.  
With best wishes, I am, cordially yours,  
**J. H. HAHN.**

**E. R. KROEGER**, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.  
MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work,  
Believe me,  
Yours very truly,  
**ERNEST R. KROEGER.**

St. Louis: **KUNKEL BROTHERS**, Publishers.



# CHOICE COMPOSITIONS OF CHARLES AND JACOB KUNKEL.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

## PIANO SOLOS.

- 4 Alpine Storm (A Summer Idyl) ..... 1 00  
A magnificent teaching piece and one of the most admired compositions for the parlor or concert. Has the enormous sale of 25,000 copies yearly.  
This composition may be called a tone-picture of pastoral summer life. All is peace in the Alpine Valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow, caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love-song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million raindrops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.  
Published also as a Piano Duet.
- 3 Alhambra—Moorish Dance ..... 60  
Very bright and catchy; full of fascinating effects, if well played; introduces some good tremolo work on repeated notes in imitation of the mandolin. A good study. Superior teaching piece. Pupils' favorite
- 3 Celestial Harmonies—Intermezzo Sinfonico. From Pietro Mascagni's Cavalleria Rusticana ..... 60  
The finest transcription of this popular intermezzo. Beautiful for recreation and teaching.
- 3 Don't Blush Polka ..... 50  
Bright, original polka. Splendid finger practice. Excellent for the study of style. Good recreation piece.
- 3 Ella's Eyes—Polka Brillante ..... 50  
Sparkling polka. Splendid recreation and good teaching piece.
- 5 Germans' Triumphal March—Edition de Concert ..... 1 00  
Very brilliant and effective; a great favorite of pianists. The most popular march published. Annual sale of over 25,000 copies. Good teaching piece.
- 3 Germans' Triumphal March—Edition de Salon ..... 60  
An effective arrangement of the above for less skilled performers. Good teaching piece.
- 5 Heather Bells—March ..... 75  
An elegant and refined march in fast time; bright and cheerful. Fine study for style.
- 4 Heather Bells—Polka ..... 75  
One of the finest salon compositions known; immensely popular. Annual sale exceeds 20,000 copies. The polka of polkas. Great favorite with pupils.
- 4 Heather Bells—Waltz ..... 75  
A refined, melodious waltz, introducing beautiful running and singing work; captivates at once.
- 3 Humoresque—Danse des Negres ..... 60  
A bright, characteristic piece; very effective. Does not require great technique. Pupils delight in playing it. Good teaching piece.
- 3 Intermezzo Sinfonico (see Celestial Harmonies), from Pietro Mascagni's Cavalleria Rusticana ..... 60
- 4 Last Rose of Summer—Transcription ..... 60  
A fine transcription, introducing effective tremolo variations. A graceful salon composition.
- 6 Leonora—March (Raff) ..... 1 00  
An admirable setting of this great march; effective concert number. Fine octave practice.
- 3 Love at Sight—Polka ..... 50  
Cheerful, catchy polka. General favorite.
- 3 March to the Pennant ..... 50  
A good, effective march; suitable for callisthenics. Favorite with pupils.
- 4 Nonpareil—Galop Brilliant ..... 75  
Bright, effective piece; very stylish and taking. Great favorite with pupils.
- 6 On the Beautiful Blue Danube—Waltz (Strauss), Grande Paraphrase de Concert ..... 1 50  
A great work. A composition that justly ranks with the celebrated fantasias of Tausig and Liszt. Immensely effective. Magnificent concert number.

- 3 Philomel Polka ..... 50  
Sprightly and fascinating polka. Great favorite of pupils. Good teaching piece and study for style.
- 3 Shakespeare March ..... 35  
A good, dashy march; general favorite. Good octave study.
- 3 Southern Jollification—Plantation Scene ..... 60  
An unusually characteristic piece.  
Synopsis—Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads all with his favorite song "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible "break down" and banjo solo, while the dusky queens are up and tripping the light fantastic steps to the pride of their enraptured swains. The enthusiasm is catching, and all join in a grand wind up. A universal favorite with pupils; immensely effective. Splendid teaching piece. Published also as piano duet.  
Read what the St. Louis Post-Dispatch says of it:  
A REMARKABLE HIT.  
Mr. Charles Kunkel's "Southern Jollification," Plantation Scene, which P. S. Gilmore presented to the public during the past three and a half weeks, sprung into favor at once, and its performance nightly entranced all. No sooner did Gilmore strike up this piece but the heads and feet of young and old were set in motion, and smiles of happiness beamed from joyous faces. Gilmore pronounces it the biggest hit he has made in ten years with any piece. It was played last night, the closing day of the Exposition, for the twenty-second time—a remarkable showing. Mr. Kunkel's Piano Solo of "Southern Jollification" is very effective, while not at all difficult, and promises to find its way into every household having a piano.
- 4 Snowdrops—Waltz ..... 90  
A favorite waltz of the popular author. Very brilliant and effective. Great favorite and good teaching piece.
- 3 Sparkling Dew—Caprice ..... 75  
An unusually interesting salon composition. Very refined and melodious. Splendid for style and phrasing. Exceedingly popular with pupils. Commendable teaching piece.
- 4 Storm (see Alpine Storm) ..... 1 00
- 5 Sunshower—Caprice ..... 75  
Elegant and well written. Fine practice in runs and syncopated rhythm. Companion piece to "Titania," by Wely, and "Bubbling Spring" by Rive-King. Excellent teaching piece.
- 4 Thou Art Ever Nigh—Romance ..... 75  
Well written, refined and melodious. Introducing two of the finest melodies of Batiste and Ravina.
- 3 True Hearts (Treue Herzen)—Romanze sur Themes de Terschak ..... 60  
One of the most elegant, fascinating and melodious pieces written. Popular with pupils. Splendid study in style and expression. Magnificent teaching piece.
- 4 Violets Blue—Caprice ..... 60  
Very graceful, effective and melodious. Admirable study for style, novel and graceful piano effects.
- 3 Visitation Convent Bells ..... 50  
A great favorite. Splendid practice for style. Good teaching piece. Immensely popular with pupils.
- 6 Vive La Republique—Grand Fantasie, Edition de Concert ..... 1 00  
Treating "La Marseillaise" and "Mourir pour la Patrie."  
A wonderful concert piece. Replete with extraordinary piano effects. Popular with musicians and concert pianists. Magnificent study.
- 4 Vive La Republique—Grand Fantasie, Edition de Salon ..... 1 00  
Treating "La Marseillaise" and "Mourir pour la Patrie."  
This edition retains all the great effects of the concert edition, simplifying such passages as require extraordinary technical resources. Great favorite and teaching piece. Very popular with pupils.
- 3 Watersprites—Polka ..... 60  
Very effective. Nothing more beautiful for the parlor. Favorite of pianists. Grand study for general technique and style. Very original piano effects. Immensely popular with pupils.
- 4 Zephyr and the Brook, The ..... 75  
A magnificent work and very effective. Great study for style. Offers splendid work in running passages. Popular with pianists. Fine teaching piece.

## PIANO DUETS.

- 4 Alpine Storm, op. 105 ..... 1 50  
Magnificent exhibition piece. Immensely effective. Unusually popular with pupils. See solo for full detailed description.
- 3 Alhambra, Moorish Dance ..... 1 00  
Very brilliant and captivating. Admirable practice in time. See solo for description.
- 4 Don't Blush—Polka ..... 1 00  
A bright and brilliant polka. Very effective. Good practice.
- 4 Ella's Eyes—Polka ..... 1 00  
A bright, cheerful and sparkling polka. Splendid practice for style and time.
- 4 Germans' Triumphal March ..... 1 25  
An effective duet of this widely popular march. See solo for full description of this popular composition.

- 4 Heather Bells—Polka ..... 1 00  
A magnificent unusually brilliant arrangement of the solo. Those admiring the solo will be more than pleased with the duet. See solo.
- 4 Heather Bells—March ..... 1 00  
Very brilliant and effective. Admirable practice.
- 4 Heather Bells—Waltz ..... 1 00  
A magnificent duet. Unusually bright and brilliant. Splendid exhibition number.
- 3 Humoresque—Danse des Negres ..... 1 00  
One of the most pleasing and fascinating duets written. Immensely effective. Great exhibition number. Exceedingly popular with pupils.
- 4 Love at Sight—Polka ..... 1 00  
One of the famous piano duets of Charles and Jacob Kunkel, the authors of the most captivating duets.
- 4 Nonpareil Galop ..... 1 00  
Another of the Kunkel Brothers most admired concert pieces.
- 3 Philomel—Polka ..... 75  
The most popular duet published. Annual sale 25,000 copies. Has made the rounds of the world. During the close of the school year 192-93 we received over four hundred programmes containing this duet. Immensely captivating and brilliant. Popular with pupils.
- 4 Restless Love—Polka ..... 1 00  
Bright and captivating polka. Very fanciful and capricious. Good practice.
- 3 Shakespeare March ..... 75  
A bold march in well-defined rhythm. Admirable for the opening of exhibitions. Suitable for callisthenics.
- 3 Southern Jollification (Plantation Scene) ..... 1 00  
This piece is an immensely effective number. Just the one for exhibitions, commencement exercises, etc., when it is accompanied with bones, drum, tambourine, clogs, triangle and sandpaper pads. The sandpaper pads are used in the Banjo Solo to imitate the shuffling of feet in dancing. The effect produced is most realistic. Parts for the instruments and sandpaper pads may be obtained of Kunkel Brothers.  
See description under Solo.
- 4 Sparkling Dew—Caprice ..... 1 00  
One of Kunkel Brothers' most famous concert duets. Never fails to take with an audience when well played.
- 4 Visitation Convent Bells ..... 60  
A lovely reverie. Will comfort the most depressed spirit. Immensely popular. See solo.
- 4 Vive la Republique—Grande Fantasie ..... 1 25  
Treating "La Marseillaise" and "Mourir Pour la Patrie." A great concert piece. Abounds in extraordinary novel piano effects. Unusually popular.  
See Solo.

## SONGS.

- 3 Better Apart (Lieber Allein). E. and G. ..... 60  
A song of special merit, refined and artistic. A beautiful and expressive melody. An unusually good teaching number.
- 3 Cuckoo, Tick-Tack—Ballad. G. and E. ..... 50  
Great exhibition song. Sung with great success by Christine Nilsson. This song may be sung as a solo and chorus. It is very interesting and immensely effective. Orchestral arrangement may be had upon receipt of 25 cents for mailing.
- 2 Come Home, Sweetheart (Liebchen, komm Heim). E. and G. ..... 35  
A very singable and charming song; sure to captivate an audience and win an encore. Splendid solo for young singers.
- 2 Heart Tried and True. E. and G. ..... 35
- 2 I Love Thee True (Ich hab' Dich lieb.) E. and G. ..... 35
- 4 More (Mehr.) E. and G. ..... 50
- 4 On the Heights (Vöglein Traut)—Grand Waltz. E. and G. ..... 1 00
- 3 On the Ocean (Auf dem Meere)—Bass Solo. E. and G. ..... 50
- 3 Penitent's Prayer, The (Das Gebet des Bussfertigen)—Sacred Solo. E. and G. .... 50
- 2 Rainy Day, The (Der Regentag). E. and G. 35
- 3 Sleep, Baby, Sleep (Mein Liebling, Schlaf). E. and G. ..... 50
- 2 Singing Still (Nicht verstummt). E. and G. 35
- 3 Three Fishers—Ballad. E. and G. ..... 50  
Every alto or baritone should have a copy.
- 3 Too Young for Love (Zu Jung zur Lieb). E. and G. ..... 25  
A dashy and captivating song, full of charming naïvete. No happier selection could be made for parlor or concert.
- 4 Yes or No, or the Rose of Fate (Liebeszauber) Waltz Song. E. and G. ..... 1 00  
One of the best waltz songs ever written. Every singer should have a copy. For pretty and bewitching effects this song cannot be surpassed. Orchestral arrangement may be had upon receipt of 25 cents for mailing.



The ALPINE STORM is published in regular sheet music form with  
Three Illustrative Titles, both as Solo and Duet.

# ALPINE STORM

## A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

The young shepherd plays a love song upon his oboe.

*Moderato.* Op. 144.

Charles Kunkel Op. 105.

Use the Pedal carefully as indicated

The thunder of a distant storm mingles with the pastoral melody

tre corde (without soft Pedal.)  
The thunder becomes more distinct.

Copyright - Kunkel Bros 1888.

The rain begins to fall.

The shepherd gives a signal

to his dogs to bring the flock under shelter.

tre corde.

una corda. tre corde.

ppp

Etc.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.